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Justin E H Burns

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The Magic Flute: Modern Light on a Classic Opera

Justin Burns

Thesis **submitted to the** College of Creative Arts **at West Virginia University**

in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in

Lighting Design & Technology

Alan McEwen, MFA, Chair

Radhica Ganapathy, PhD

Cornel Gabara, MFA

School of Theatre and Dance

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ABSTRACT

The Magic Flute: Modern Light on a Classic Opera

Justin Burns

Mozart's *The Magic Flute* is a classic opera, showcasing powerful visual moments and well-known songs. This particular production's lighting design approach consisted of modern design ideas and aesthetics, while remaining true to the classic idea of 2 forces working against one another. Focusing on the major themes in *The Magic Flute*, the lighting design reinforces the feelings of fear, despair, hope and ultimately enlightenment. This paper describes the process and execution of how the lighting design achieved these goals.

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Introduction

The Magic Flute is often called one of Mozart's greatest works, and for good reason. It contains some very well-known arias and captures the struggle to reach higher wisdom/knowledge. Put in the context of today, the opera serves as a reminder of the classic themes of good versus evil, choosing enlightenment over ignorance, and the role Freemasonry had in the period this opera was written.

This production had the goal of enhancing the music and dialogue in the opera by providing a variety of visual elements that reinforced the plot, as well as the themes. Utilizing modern technology such as LED tape, LED and ultraviolet (UV) fixtures, projections, and high intensity LED moving lights, the overall lighting design provided a smorgasbord of possibilities to help push the production forward.

All lighting design requires close collaboration with the entire production team, and this production was no exception. I worked with the Scenic Designer, Professor Robert Klingelhoef, on several visual elements to ensure the overall aesthetic was consistent. Collaborative elements ranged from the color and content of projections to scenic elements that incorporated lighting. Through working with the Costume Designer, Professor Mary McClung, blacklight/ultraviolet lighting moments within the show were identified early in the process. Using UV light allowed for the puppetry to fluoresce in darkly lit scenes, providing a sense of separation of the 3 spirits. Through the coordination of these design elements, the lighting design helped the Director, Associate Professor Cornel Gabara, stage the show in a way that ensured the action kept flowing, and that the audience was never waiting for another moment to begin. Once

key moments such as the opening, blacklight spirit sequences, and the dramatic entrances of the Queen and Sarastro were determined, what remained was how to move between them.

Synopsis

Once the overture is completed, the action immediately moves forward as Tamino, a young prince, enters pursued by a large serpent. Tamino quickly faints, and the serpent is slain by three of the Queen's attendants, who then quickly depart. Papageno enters just as Tamino wakes up and takes credit for slaying the serpent. Papageno then plays forward his country charms with Tamino until the Queen's attendants return. A portrait of Pamina, the Queen's daughter is bestowed upon Tamino, who immediately falls in love with Pamina. Tamino vows to rescue her from Sarastro's evil clutches. Finally, the attendants gift Papageno a set of magic bells, while Tamino is given a magic flute.

As the attendants depart, the scene shifts to Pamina under close guard by Monostatos, a grotesque creature under Sarastro's control. After Monostatos unsuccessfully attempts to seduce Pamina, Papageno comes in and attempts to tell her Tamino is close. Three spirits enter as the scene changes, and guide Tamino to 3 doors. After much anguish, a priest enters and reveals the entrance to the temple. As Tamino departs, Pamina and Papageno enter, chased by Monostatos. Papageno uses his magic bells for the first time and stops Monostatos in his tracks. Concluding the first act, Sarastro enters and punishes Monostatos, and frees Pamina, but tells her she cannot return to her mother, the Queen of the Night.

The second act opens with Sarastro and his priests processing in and describing the process of the ritual Tamino and Papageno must undergo. The 3 Priests and 3 Queen's attendants give advice to the pair, and the priests take the flute and bells.

As the scene shifts, Monostatos again attempts to proposition Pamina, but is stopped by the Queen, who tells Pamina she must kill Sarastro. Again, the scene quickly shifts to Tamino and Papageno, who are undergoing the trial of silence. During this test, Papagena, disguised as an old woman, approaches Papageno, who attempts to speak to her, but the pair struggle to hear each other, and she departs. Pamina then enters, but Tamino won't acknowledge her, trying to complete his vow of silence. The heartbroken Pamina leaves, and Papageno then asks for a wife who adores him as Pamina adores Tamino.

Pamina is stopped from killing herself with her mother's dagger by the 3 spirits, who then take her to Tamino. Papageno and Tamino survive trials of Fire and Water and exit the temple safely. Papageno is then shown preparing to hang himself, when the 3 spirits convince him to play his bells instead. His playing finally brings forth Papagena, his true love. As they declare their love for one another through song, the pair describe their optimistic future hoping for a large family.

Monostatos has now plotted with the Queen to attack Sarastro and his temple, but their attack is thwarted by an earthquake. The finale ends with Sarastro and all his converts singing the praises of light over dark, and his triumph of goodness and knowledge over evil and ignorance.

Research/Design Approach

Freemasonry

The Magic Flute has been linked to freemasonry and masonic symbols since its first production in 1791. The very printing of the first libretto was steeped in controversy as the printer Ignaz Alberti, "a member of Mozart's lodge, supplied a frontispiece engraving" that

“includes one regular Masonic symbol, the five-pointed star” adding that the “pick and shovel in the right foreground are a Masonic square and trowel” (MacPherson 1074). The use of masonic symbols allows the freedom to incorporate such imagery into the overall aesthetic and design of the show. This early symbolism was furthered by the text itself, which locates the entirety of the 2nd act inside a ritualistic temple, as Papageno and Tamino begin to face trials to join Sarastro’s order. It is noted in MacPherson’s “The Magic Flute and Freemasonry” that Tamino and Papageno’s trials in this act mirror the trials Mozart himself went through while joining the order. This provides an interesting context to the choices Tamino and Papageno make. While Tamino completes these trials willingly, Papageno resists, and ultimately refuses to choose enlightenment. In an early conversation with the director, Professor Gabara, he explained how he viewed Papageno’s choice not as a defeat, but as recognizing another path one may choose, with no negative connotations.

Furthermore, symbolism and scenic choices in the opera such as the “Egyptian Room” tie to common masonic designs and temple settings. These references provide ample sources for visual imagery. Despite being secretive, Freemasons documented many of their sites, and this provided a context for some of the 2nd act scenery. While the design may draw inspiration from masonic sources, it was important that it not serve as the sole source of design ideas.

MacPherson even provides the counterargument that although the text’s origins as well as the libretto itself is filled with freemasonry; the overall context proves “Masonic reference works not as substance but as means to an artistic end” (MacPherson 1083). One of the justifications he provides was Europe’s fascination that had begun in the late 1790’s with Egyptian motifs in general.

Egyptian Motifs

Just as the Opera was being first produced, Europe was just beginning to rediscover Egypt. The allure of using a “mysterious landscape, one that easily lent itself to imaginative speculations about the purpose of its awesome architecture, the nature of its arcane ritual ceremonies” (Muhlestein 137) simply proved too tempting for Mozart to not use in this work. Similar to freemasonry, using these foreign settings proved to capture an audience’s attention. Muhlestein goes on to state that the opera “drew on the European fascination with Egypt and contributed to it” (Muhlestein 145). Using this viewpoint allows more freedom to explore the opera more broadly. It becomes just as effective to use more abstract elements when considering the intent behind using Egyptian motifs. Given that the entire 2nd act takes place in Egyptian influenced settings however, it is easy to find references that share common Egyptian motifs. Common images include the pyramids, columns and obelisks, references to the sun, gods Isis and Osiris, and more. Some of these were drawn out through the costume design, while a majority of these images were implemented through the scenic design and projected content. I used the Egyptian motifs more abstractly. Using the symbolism as a basis for finding other images for lighting helped shape the lighting of the stage in a larger sense. I used lighting reference images that evoked the sharp angles of the pyramids and tried to align the lighting with the grand scale of the architecture. It also was useful to explore the aesthetics of Egyptian columns, which served as a starting point to research other structures/designs that could be useful for our production.

Design Process

The research process for this production began in July of 2018. The first draft of scenic renderings was sent by email and contained many of the concepts ultimately presented in the final version.

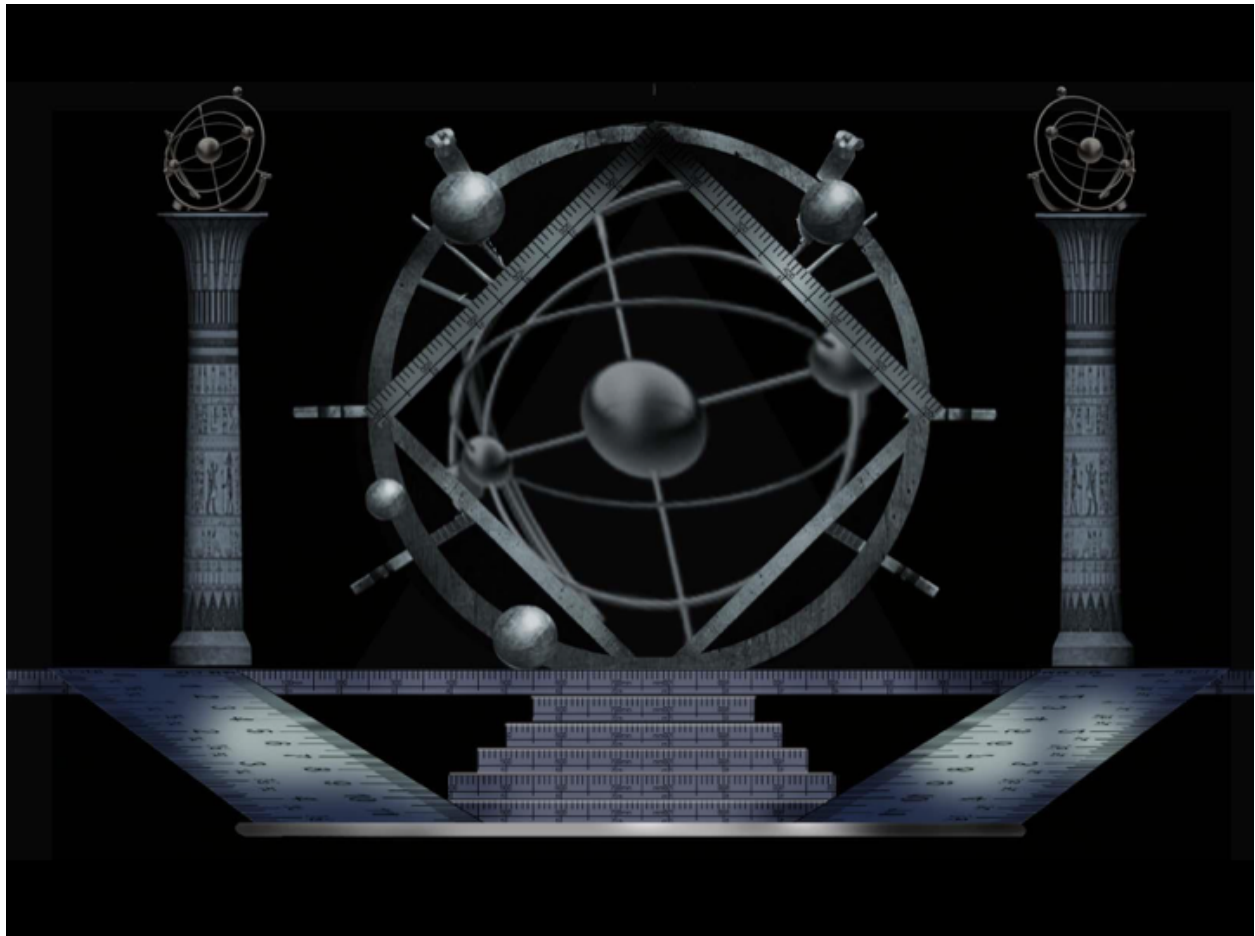


Figure 1

The set (Figure 1) used a large projection screen in the back, and a platform that covered the width of the stage. Other major elements included rocks for the opening scene, as well as a frame that closed in the projection screen into a diamond shape. 3 doors also flew in for the temple entrance in the first act, and 2 columns were on the platform on either side. The costume

designer began to explore the idea of using puppetry for the 3 spirits, and the possibility of a large multi person serpent puppet for the overture/opening. Thematically, the design team was exploring motifs from Egyptian, 18th century and classical architecture, steampunk, and “Marvel comics”. These ideas came about from the origins of the opera, which was steeped in Freemasonry, as well as the content, which drew upon Egyptian imagery.

Although much of the initial research was more traditional, based on the masonic and Egyptian images referenced in the opera, it was still a goal to use a modern aesthetic for the production. In keeping with this goal, ideas such as “marvel comics” were considered, mostly from a costuming angle. Little changed from these initial ideas until our first design meeting in August, when several components were explored in detail.

Once everyone was in the same room, design themes were whittled down to a tighter grouping, fearing that too many different styles/design ideas would muddy the production. This was when color was discussed for the first time. To incorporate visual continuity, several

characters had colors tied to them. The Queen of the Night was tied to a blood red moon (Figure 2). Sarastro would be represented by the embodiment of sunlight (Figure 3).



Figure 2



Figure 3

These color schemes carried through the projections, lighting, and costume designs for the entire show. By contrasting these 2 characters, the entire production was divided as to whether a character or scene lived in the Queen's or Sarastro's worlds. Characters like the Queen's attendants always brought the queen's lighting with them, but less intensely than when the Queen herself was onstage.

Other characters were then fit into this paradigm. Touches of the queen's lighting would follow Pamina throughout the show. The young prince Tamino remained frigid and cold, since his opening entrance is fraught with fear. Papageno, as an independent character, relied on a country charm, and his good-natured take on life brought warmth with him as he entered the stage. Once characters had colors and design ideas tied to them, larger aesthetic elements then began to fall into place.

Columns

The 2 columns, which started as a static item in the design, became a major lighting design element once I presented an image of an art installation of columns (Figure 4) that used a variety of exterior designs to create different textures when lit from within. The scenic designer latched onto this image and began to incorporate different textures and translucent paint treatments into his design. This decision allowed for different colors to shine from within the column, providing a wide variety of dynamic visual looks with only 2 scenic units.



Figure 4

By having color changing light inside the columns, color inside could be created in a gradient, reinforcing the idea of line, and drawing your eye upwards. The “column topper” was an ornery, which was also lit from above, so at any given time within the show, color could complement or contrast depending on the scene. Soon after, LED tape was discussed as an additional lighting source to help provide additional interest within the set. Combining these color changing elements allowed for an otherwise static set to be dynamic, morphing to fit the mood of each scene.

Rental Equipment

Coordinating the ideas of blacklight/UV from the initial design conversation, as well as the columns and color needs, it became apparent the current inventory wouldn’t be sufficient. A rental package of LED wash fixtures (Appendix 1) was then prepared to accommodate the

expanding color needs for the production. There are limited rental options in the Morgantown, WV market, so a rental from Vincent Lighting Systems in Pittsburgh was arranged. This early commitment to rented LEDs would end up driving most of the remaining design, both aesthetically and budgetarily. A significant portion, \$1760 of the \$2000 lighting budget was spent on the rental, and what remained was quickly spent on gel and wiring/LED supplies for the Monostatos mask/costume piece.

The director also became quickly interested in exploring lower side light angles. He worried that the lighting wouldn't be dramatic enough and saw side lighting as a possibility to provide dramatic looks. I agreed, and worked to provide some different options, including lighting ladders and booms. It became apparent that booms would be the best option to achieve these goals, given the lack of scenery that entered through the wings and somewhat limited load in timeframe. Utilizing this low angle position of light, the rented LED wash fixtures provided infinite color options, including UV, and helped tone both the set and performers. Several pairs of Source 4 incandescent fixtures were used for texture washes and additional punch of cool blues and warm ambers. These less saturate colors are not well produced by the LED fixtures, so hanging additional units alleviated concerns that I could produce enough intensity in these colors. Due to the width of the stage, nearly 60', it became clear that in order for the Source 4s to provide enough light to cover the entire width of the stage, I would need multiple fixtures in the same position. By doubling the fixtures in pairs, and using less saturate colors, 2 fixtures per color on each of the four booms per side provided an even and intense wash of light. By using this position in conjunction with haze, clear visual lines were drawn in the air providing a frame to each scene onstage.

Collaboration

Once these major lighting concepts were decided, the process of working through the show scene by scene began. I prepared a rough breakdown of scenes/songs, so that I could process the overall flow of the show and begin to think about how the lighting looks would help reinforce the emotions of each song and location. The director, Cornel Gabara, had a clear approach to the opera, trying to bring out the comedy in each moment. An initial parallel was drawn between this opera's characters and those in "A Midsummer Night's Dream" by William Shakespeare in one of the design meetings. This comparison would prove useful in understanding how the director viewed the power dynamics and relationships among the characters, as well as helping ensure people were on the same page when considering the motivations of the characters. These conversations allowed for moments to be jointly discovered, such as using choreography to sync with LED tape color shifts on steps, or color coordination for songs and props. The long design process provided a wide variety of initial ideas as to the mood and look of each scene. Through the ongoing conversations and trust that was built, I was able to further clarify the director's vision, and helped enhance and focus moments within the show that lacked a clear direction.

Once I completed this breakdown of scenes/songs, (Appendix 2), I contacted the director to arrange a final meeting to ensure we were on the same page before everyone left for the month of December. Having the scenic/projections designer present in this meeting was useful, as design ideas from projections and lighting frequently influenced one another. Collaborations included where scenic and lighting changes should occur, as well as coordinating color and projected content to achieve visual unity. This first meeting lasted nearly 2 hours, and we only completed Act 1. However, everyone was very satisfied that we were on the same page and

decided to schedule another meeting to finish talking through the show. These meetings were essential, as it meant that some pressure was relieved from the two weeks we would have when we came back from break before load in. Having these meetings saved valuable tech time, because even prior to paper tech, the director knew what to expect, and as a result, several sequences were able to be run only once during tech.

Execution

Overture

The opening of this opera was an overture that the director had identified as a moment he wished to use as a “story of creation”. Tying the overture to a six-minute video sequence crafted by the scenic designer was no small feat, further increased in complexity by adding lighting



Figure 5

looks and effects to spread the idea out across the stage. Using inspiration from the *Book of Genesis* in The Bible, the overture took the audience through the creation of man and explored

our fascination with the cosmos. The sequence ended with the actors portraying Queen of the Night and Sarastro crafting the magic flute in secrecy and presenting the idea to the audience that the two were in contact/coordination the entire time. The overture projection was a combination of stock and custom video and still images knitted together by the scenic designer. Lighting looks accompanied each of the major shifts in the overture, and colors varied from blue-greens to reds and golds, as well as differing textures. (Figure 5)

At the conclusion of the overture, Tamino and the serpent enter, aided by vast amounts of



Figure 6

theatrical fog and haze, obscuring the puppeteers who moved the 20+’ long puppet across the stage (Figure 6). The scene took place in “a rough and rocky landscape” and the lighting

reflected this with blues and cool lavenders, remaining dark enough to keep a sense of fear and danger.

Papageno

As Papageno enters, he brings his happy attitude with him. The lighting matched his joyous singing by warming up the stage and becoming less ominous. Throughout the show, whenever Papageno would enter, this same lighting idea would be executed, and from whatever wing he entered, a glowing warmth would come up just as he appeared. (Figure 7)



Figure 7

This helped not only provide breaks from the sometimes bleak and cold lighting looks, but also provided a visual indicator of Papageno movement. Having setup the idea for the audience that

warm light means Papageno is coming allowed for later moments in the show where the same light would be used in various forms for Papagena, his counterpart and lover.

Queen of the Night's Entrance

The next major moment was the Queen's entrance. From early on, the idea was that the upstage projection screen would rise, and The Queen of the Night would enter with intense red backlight and fog. (Figure 8)



Figure 8

This moment would convey her power and provide the most stunning visual spectacle of the production. The intensity of this moment would only be comparable to her and Sarastro's later entrances in the production. In addition to her powerful entrance, her overall presence onstage also allowed for much more dramatic lighting. Saturate blues and purples were used, as well as

lavender texture washes to help convey her ability to control the atmosphere of the world when she was present. Frequently her entrances would be accompanied by loud crashes of thunder, often repeated several times in quick succession. The lighting mirrored these thunder crashes by flashing/strobing quickly from the LEDs on the booms in a cool white. This effect was repeated, sometimes slowed down or sped up depending on the length of the thunder sound cue throughout the production.

Pamina's Cage

The next scene after the Queen exits opens with Monostatos dragging in Pamina. Monostatos is Sarastro's slave/creature he uses to do his evil bidding, and after several different



Figure 9

costume designs, was ultimately a “sewer creature” of sorts, and had a tiny prosthetic arm and a large head piece and mask. To help accent the large cage headpiece, a variety of LED lights were mounted into the cage itself. The back of the cage had a small 12” strip of LED tape installed and wired so it would produce a sickly hue of cyan/green. (Figure 9)

This accent color was in contrast to the 2 cool white LEDs located near the front of the head piece, which provided a sharp up light and ugly shadows onto the prosthetic mask the singer wore. These elements needed to be wireless, so 2 separate battery systems were prepared. The 2 front LEDs needed to run on 12v, so they had a small 8 cell AA battery pack that was located on the headpiece itself. On the headpiece were 2 small 12v A23 batteries wired in series to provide the 24v power needed for the LED tape. (Figure 10)

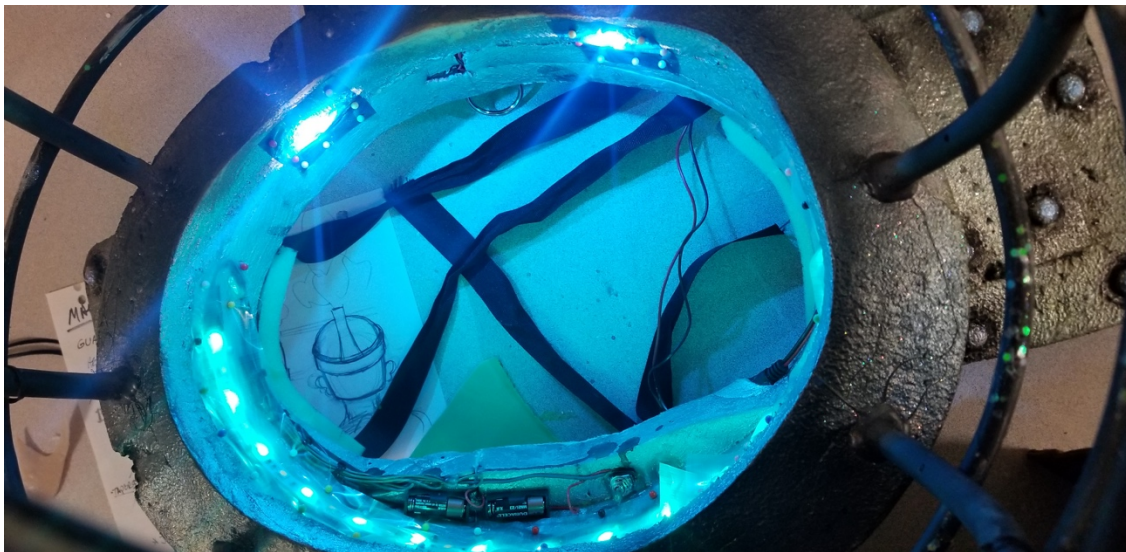


Figure 10

Both of these elements required coordination with the costume designer and puppet creator to ensure all the wiring could be hidden inside the piece. 2 switches were placed on the rear of the head piece so when the performer was offstage, backstage crew could turn off both lights to reduce battery usage and prevent his glow being seen from backstage. The lighting on

Monostatos was accompanied by stage looks that reflected the cool white light and nasty cyan colors in the headpiece. The stage was washed in cyan light from the sides and tinted the stage to match the grotesqueness of Monostatos. Once Monostatos, Pamina, and Papageno exit, the Act 1 Finale sequence begins.

Act 1 Finale

The finale for Act 1 is nearly half of the act. The 3 spirits usher Tamino onstage, while Pamina and Papageno are chased on by Monostatos. The madness of the ending is stopped when Sarastro begins his stately entrance. Similar to the Queen's entrance earlier, the upstage projection screen rises, and Sarastro steps through the opening, shrouded in fog and golden light. Once he takes his place on center, an intense white LED light is brought up, that helps separate him from the rest of the people onstage. (Figure 11)



Figure 11

This intensity and color temperature difference is echoed later during the act 2 finale. In true operatic fashion, the final bars of music are grandiose, and the lighting rose in intensity and warmth as the chorus joined in to end the act.

Act 2 Opening

Act 2 opens with the priests processing down the aisles of the theatre as the curtain rises to reveal the Queen and Sarastro scheming out their plan with the dagger. While the stage is lit in silhouette, the aisles had a cool texture wash that helps convey the idea of entering an underground temple. The texture was a breakup that represented underground beams and pipes, which helped reinforce the atmosphere for the audience as the priests walked past them in the aisles of the theatre. Tamino and Papageno eventually are blindfolded once they reach the stage, and take their place tied to the columns for a large part of act 2 as they begin the trials to join Sarastro's order.

Fire/Water Trials

The final trials Papageno and Tamino face are fire and water. The lighting for each matched the projections in color and had a similar effect to create the sense that the light/movement was created from the image represented onstage. Fire consisted of warm tones: oranges, reds, and ambers in a quick flicker. This effect was rolled throughout the LEDs both over the stage on electrics and on the booms from the wings. Water was reflected by using a similar effect, but used cool tones of blue, cyan, and cool whites. This effect was slower and less dramatic to match the waterfall imagery that was projected. After these 2 trials pass, the pace of the act picks up. Again, the finale takes nearly half of the act, and had several sections that flowed quickly from one to the next. To ensure these transitions happened neatly, the director

would always have one group exiting once side of the stage, and the next entering from the opposite side. This movement allowed for the lighting to immediately begin to crossfade from one side to the next as the first group would exit. As the show begins to wrap up its plotlines, Papageno and Papagena have a joyous song about their love and family, which brings the first of the warm looks nearing the end of act 2.

Act 2 Finale

After they exit, and Sarastro re-enters with his cadre of priests and onlookers, all the characters come onstage as they profess the goodness of Sarastro and his order and instruct all to follow his path to enlightenment. To help convey the sense of enlightenment, as well as provide a dramatic lighting look worthy of an opera's finale, a system of PAR 64 backlight with light amber gel was used to help push the scene brighter than any other scene in the production. By using this system only once, it helped convey the power of the moment, as well as differentiating the ending finale from the rest of the show.

Technical Process

Load In

The execution of the production was fairly seamless, with a few exceptions. The load in was scheduled to begin Monday January 21st, and continue until that Friday, the 25th when tech would begin. A known scheduling issue was that the first day of load in would be partly lost due to a university holiday, Martin Luther King Jr. Day. Because of this holiday, student lab crews could not be called in, and only volunteer labor would come in for work. This scheduling challenge meant limited labor on the first day of an already tight load in schedule. On the positive side, we had a full 8-hour work day, uninterrupted from classes and other requirements.

By the completion of this 1st day of load in, the over stage plot was hung and cabled, and front of house had been started. By Tuesday evening, nearly the entire plot was completed, and prepared for focus on Wednesday.

Focus

A major challenge for focus was the scenic platform that obstructed Genie lift access to 3 electrics. This meant a 16' trestle extension ladder was required to access these positions for focus. Having known this in advance, coordination with the technical director had ensured we had an extra platform available at the same height so the ladder could be positioned safely, but I greatly underestimated the additional time moving the platform and ladder would take. A result of this was trying to compensate by moving too quickly with each light, and resulted in some focus errors that would not be addressed until limited work note time the next week after tech. Fortunately, the few errors and dark spots were identified early, so I informed the director in advance of what he would see, so there wasn't any concern when a performer was darker on the upper platform. Throughout the technical process, by maintaining a close dialogue with the director, I was able to assure him that any similar lighting issues like this would be improved.

The Rehearsal Process

1st Technical Rehearsal

The first technical rehearsal went slowly but smoothly. The opening sequence was a difficult sequence to master, requiring lighting, sound, projections, scenery, and performers to move in tandem, seamlessly ending the overture and getting the 25' serpent puppet onstage. An immediate challenge was an opera singer expressing great concern that the fog obstructed their view of the stage and the wing they entered from. By working with the Director and Assistant

Master Electrician backstage who would operate the fogger throughout the run, a plan was implemented so the look could be achieved without causing discomfort for the performer. By using the fogger in the next wing downstage, the entrance was still obscured to the audience, but the performer could clearly make his way onstage.

Once this 1st challenge was met, tech moved onward until the next difficult sequence, the Queen of the Night's entrance. Again, this sequence required all the elements to work flawlessly together, with the added challenge of inexperienced fly operators safely bringing out and then back in 2 large scenic units, the decorative screen frame and the screen itself. After running the sequence several times, a level of confidence was established that over the subsequent rehearsals the moment could be perfected. Completing this sequence took the remaining time on Friday evening. Everyone left that evening feeling we were in an ok place, knowing that although we didn't have the following morning, scheduled for a long Sitzprobe, we would resume tech that afternoon into the evening.

2nd Technical Rehearsal

I came in the next morning of the Sitzprobe and completed a small handful of notes, mostly helping video/projections get things setup while I listened to the singers and the orchestra. Although I left about half way through, hearing parts of the show in context with the orchestra was helpful, particularly moments where orchestrations, vocals, sound effect, and lighting cues would later need to be called together. This allowed me to adjust a few cue timings before we continued tech that afternoon.

Knowing we had limited time to try and finish teching the entire show, we quickly moved from sequence to sequence, and managed to just complete the show by 11 pm. Several moments

that involved lighting and sound effects were only roughed in, as the sound designer wouldn't be present until 1st dress. This decision meant the production team would wait to make adjustments regarding timing of those moments until after the completion of 1st dress, or during if the moment was a major problem. The second tech was overall very smooth from a lighting cue standpoint, so both mine and the director's focus was shifted onto other lighting elements, such as follow spots.

Follow Spots

Follow spots were a challenge for this production. The operators had never run spotlights before, and the venue's instruments are not in the best condition. An additional challenge was the scale of the show, which contained over 100 spot cues (Appendix 5), coupled with a venue limitation that meant only 1 of the 3 operators could have communication with the stage manager, and I couldn't talk to them during tech. After the 2nd day of tech, a plan was coordinated to use radios to communicate during tech between all 3 spots and myself or the board op. Not having an assistant lighting designer also complicated things in that I had difficulty tracking the changes and adjustment I would tell the 3 spots while also updating the cue sheet for the stage manager and show itself. I relied on the lead spot op to help track the spot cue changes for the group and help me work with them to ensure consistency and accuracy each day. By the end of the technical process, everyone was generally pleased with the improvement and felt confident moving forward into performances.

First Dress Rehearsal

The first dress rehearsal was very revealing. Several moments were perfectly executed, and most others only needed a few small timing adjustments. While the follow spot operators

had improved from the previous 2 rehearsals, there was still some work needed, but everyone was still confident that the overall goal was understood. One challenge that presented itself during this rehearsal was the UV effect. After finally seeing the puppets and puppeteers onstage with the lighting looks, the puppeteers didn't disappear quite as intended. While the puppets themselves fluoresced when close to the wings, the LEDs lacked enough punch to really pop when the puppets crossed to center stage. A multi-faceted plan was decided as the best way to approach the problem. Costuming would try and add more UV paint and also coordinate the puppeteer's blacks so they could disappear a bit better. I added the 2 remaining spare LED units I had rented to the 1st electric and used the additional output to help fluoresce the puppets better, as well as achieve better overall coverage over the entire stage. (Figure 12)



Figure 12

Second Dress Rehearsal

Sometime during second dress, the scenic designer asked about what I was planning for curtain warmers and mentioned how creating some shape like a pyramid could be interesting. I thought about it for the next day or so and decided to try creating a large pyramid shape on the curtain for preshow. When the light plot was loaded in, I had designated 6 front of house specials, and had only used one to light the front of the conductor for his bow. Since I hadn't used the remaining specials, I added them to the 4 planned curtain warmer lights. The final result was surprisingly successful and added an interesting motif that echoed the themes of freemasonry throughout the show. (Figure 13)



Figure 13

This rehearsal was also the first where the light board and stage manager were moved up into the booth. This was also the only night to see the 2nd cast under light, as well as the first of

only 2 orchestra rehearsals. This meant any adjustments wouldn't be seen on this cast until opening night, but fortunately there were few changes, mostly limited to follow spot color adjustments due to the complexion of the different Tamino singers.

Final Dress

Final dress was smooth lighting wise, with the only notes being fog/haze related for consistency, and the overture. The airflow of the Clay theatre is unpredictable, and every night levels had to be adjusted to try and compensate. A determination was made during notes that evening to swap the fog to quick dissipating fog instead of the long-lasting fog used throughout rehearsals. The challenge was we wouldn't see the results of the change until opening night, as we were dark the night before opening. A further complication was university closures that ensued due to "extreme cold weather". Fortunately, swapping out the fog fluid was the only lighting note remaining after final dress, so the change didn't impact lighting much.

Conclusion

The Magic Flute is an epic opera, filled with epic visual moments. This production captured many of these moments effectively, but some could have been improved. UV moments could have benefitted with more punch and follow spots could have been executed better. It was a struggle to design a production of this scale without an assistant designer. After this process concluded, I realized I have never attempted to design a show of this scale without an assistant tracking changes and helping update paperwork like follow spot cue sheets. After the show opened, there were a handful of moments I saw that could have had an extra cue timed with the score for impact, or small level adjustments to even out the stage.

Even considering these adjustments I would make; the production was certainly a success. By every metric, the lighting design was implemented effectively. The production remained under budget, achieved the director and team's vision, and provided valuable experiences for the crew. Audiences left the theatre feeling that they witnessed a production that surprised and impressed them, not expecting some of the strong visual choices our production team made. While this production of Mozart's *The Magic Flute* was not traditional, the modern design choices implemented truthfully reflected the intent of this classical opera.

Works Cited

MacPherson, Jay. "The Magic Flute and Freemasonry." *University of Toronto Quarterly*, vol. 76 no. 4, 2007, pp. 1072-1084. *Project MUSE*, doi:10.1353/utq.2008.0006

Mozart, Wolfgang Amadeus. *The Magic Flute*. Translated by Ruth Martin and Thomas Martin, G. Schirmer Inc, 1951.

Muhlestein, Kerry. "European Views of Egyptian Magic and Mystery: A Cultural Context for 'The Magic Flute.'" *Brigham Young University Studies*, vol. 43, no. 3, 2004, pp. 137–148. *JSTOR*, www.jstor.org/stable/43044398.

Appendices

Appendix 1: Vincent Lighting Systems Rental Order

Standard Order



Page 1 of 1

Confirm To: Justin Burrows
(304) 293-5711

Bill To:
West Virginia University
One Waterfront Place
PO BOX 6024
Morgantown, WV 26506-6024

Contract Number: C064964
Order Date: 10/8/2018
Customer Number: WEST181

Rental Period
1/21/2019 2/4/2019

Ship Date
Monday, January 21, 2019

Expected Return Date
02/04/2019

Job: Epars 1.21-2.9

Ship To Address:
West Virginia State University
Creative Arts Center
1 Fine Arts Dr
Morgantown, WV 26506

Customer PO:	Ship Via:	Terms:
pending	PA Ford Van (VLS 13)	NET 30 DAYS

Item Number	Description	Qty Ordered	Unit Price	Amount
Prices Reflect 2 Week Rental				
LED6PAR100	6Par100 Elation	34	49.75	1,691.50
GRMPOWCONBLUE	Adapter, AC PowerCon - Edison	34	0.00	0.00
LENS6PAR30	Lens, 30 deg 6par LED	34	0.00	0.00
CCMEGA	C-Clamp, Mega 1.5" Pipe	34	0.00	0.00
SC	Safety Cable	34	0.00	0.00
LED6PAR100	6Par100 Elation	6	49.75	298.50
GRMPOWCONBLUE	Adapter, AC PowerCon - Edison	6	0.00	0.00
LENS6PAR30	Lens, 30 deg 6par LED	6	0.00	0.00
CCMEGA	C-Clamp, Mega 1.5" Pipe	6	0.00	0.00
SC	Safety Cable	6	0.00	0.00
	SPARES x 4			-199.00
ITMPA	Lot Cable	1	99.00	99.00
POWERCON10	Cable, PowerCon ext 10'	16	0.00	0.00
ESTRING50B	E-String, 50' Black (6 Outlets)	4	0.00	0.00
A510	Control Cable, 10' A5-DMX	10	0.00	0.00
A525	Control Cable, 25' A5-DMX	8	0.00	0.00
A550	Control Cable, 50' A5-DMX	6	0.00	0.00
	Discount- Educational			-250.00
/DELIVP	Rental Delivery ONLY	1	120.00	120.00

NOTE: Customer to return gear themselves on 2/4

Net Order: 1,760.00
Freight: 0.00
Sales Tax: 0.00
Order Total: 1,760.00

Appendix 2: Scene Breakdown

Magic Flute 2019 lighting/scene notes:

Overture:

Fog/haze, lit as characters move through
Blocked moments

1. Introduction
 - a. Rough and rocky landscape
 - b. Serpent pursues Tamino
 - c. 3 Queen of night attendants save Tamino
2. Song
 - a. Tamino wakes up
 - b. Papageno enters
 - c. A bit more forest than rocks?
3. Aria
 - a. Tamino sings
 - b. Papageno exits,
4. Queen of night
 - a. Magical reveal
 - b. Stars and blood red moon
5. Quintet
 - a. Papageno/Tamino/3 attendants
 - b. Shifts to Egyptian at end
6. Trio
 - a. Monostatos drags Pamina in
 - b. Egyptian “room”
7. Duet
 - a. Pamina/Papageno
8. “Finale”
 - a. 3 spirits enter (projected then UV puppets)
 - b. Priest in temple
 - c. “night”
 - d. Duets throughout
 - e. End of ACT 1
9. ACT 2 “March of the Priests”
 - a. “forest of palm trees”
 - b. Sarastro
10. Aria and Priest Chorus
 - a. Temple at night at end
11. Duet
 - a. 2 priests
 - b. Priests exit and it gets dark
12. Quintet
 - a. “Night and gloom”
 - b. Tamino/Papageno/3 ladies

- c. Transition to “garden?”
- 13. Aria
 - a. Monostatos
 - b. Queen of night enters at end (color shift her entrance?)
- 14. Aria
 - a. Queen of night
 - b. Sends Monostatos away?
- 15. Aria
 - a. Sarastro
 - b. Menacing/Bright light
 - c. Ends with waiting for temple
 - d. Papagena introduction with 3 spirits
- 16. Trio
 - a. 3 spirits intro Papagena
- 17. Aria
 - a. Pamina sad song
 - b. After, Papageno banishes lion with flute
- 18. Chorus of priests
 - a. Priests and Sarastro
 - b. Setting up trials of fire/water
- 19. Trio
 - a. Pamina/Tamino/Sarastro
 - b. After, gets dark, then fire
- 20. Aria
 - a. Papageno with glockenspiel
 - b. Bit happier?
- 21. Finale
 - a. 3 spirits
 - b. Morning light
 - c. Pamina tries to stab self, stopped by spirits
 - d. Move scene to “rocky cave with fire and water” (temple) Twilight
 - e. Adds Tamino
 - f. Walk through fire and water
 - g. Then brightly lit temple for “passing tests”
 - h. Papageno comes in and tries to hang himself, stopped by spirits
 - i. SCENE to “rocky with queen of night”
 - j. Ends with temple of sun, brightly lit directional light



Appendix 4: Channel Hookup

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

LD: Justin Burns
WVU Clay Theatre
PE: Marcus Geise

1/16/19
Load In: 1/21/2019
Opens: 1/31/2019

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(1)	FOH 3rd Beam	17	-18'	Source 4 10deg 750w	warm ft in 1	R3313	1/ 92
(2)	FOH 3rd Beam	15	-14'	Source 4 10deg 750w	warm ft in 1	R3313	1/ 94
(3)	FOH 3rd Beam	13	-6'-4"	Source 4 10deg 750w	warm ft in 1	R3313	1/ 86
(4)	FOH 3rd Beam	11	0'-5"	Source 4 10deg 750w	warm ft in 1	R3313	1/ 78
(5)	FOH 3rd Beam	7	7'-7"	Source 4 10deg 750w	warm ft in 1	R3313	1/ 79
(6)	FOH 3rd Beam	5	11'-7"	Source 4 10deg 750w	warm ft in 1	R3313	1/ 89
(7)	FOH 3rd Beam	3	15'-9"	Source 4 10deg 750w	warm ft in 1	R3313	1/ 95
(8)	FOH 2nd Beam	14	-18'	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 60
(9)	FOH 2nd Beam	12	-14'	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 66
(10)	FOH 2nd Beam	10	-6'-4"	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 58
(11)	FOH 2nd Beam	8	0'-5"	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 46
(12)	FOH 2nd Beam	6	7'-7"	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 43
(13)	FOH 2nd Beam	4	11'-7"	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 53
(14)	FOH 2nd Beam	2	15'-9"	Source 4 10deg 750w	Warm Ft in 2	R3313	1/ 63
(15)	1st Electric US	28	-22'	Source 4 36deg 575w	Warm ft in 3	R3313	1/ 126

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(16)	1st Electric US	25	-16'	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 120
(17)	1st Electric US	21	-9'-3"	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 110
(18)	1st Electric US	16	-1'	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 98
(19)	1st Electric US	10	8'	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 111
(20)	1st Electric US	6	15'-6"	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 119
(21)	1st Electric US	3	20'-6"	Source 4 36deg 575w	Warm ft in 3	 R3313	1/ 123
(31)	FOH 3rd Beam	16	-15'-11"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 96
(32)	FOH 3rd Beam	14	-11'-11"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 90
(33)	FOH 3rd Beam	12	-4'-3"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 84
(34)	FOH 3rd Beam	10	0'	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 76
(35)	FOH 3rd Beam	6	9'-8"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 83
(36)	FOH 3rd Beam	4	13'-6"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 93
(37)	FOH 3rd Beam	2	17'-8"	Source 4 10deg 750w	Cool Ft in 1	 G880	1/ 91
(38)	FOH 2nd Beam	13	-15'-11"	Source 4 10deg 750w	Cool FT in 2	 G880	1/ 64
(39)	FOH 2nd Beam	11	-11'-11"	Source 4 10deg 750w	Cool FT in 2	 G880	1/ 62
(40)	FOH 2nd Beam	9	-4'-3"	Source 4 10deg 750w	Cool FT in 2	 G880	1/ 56

Justin Burns / Lightwright 6

(16) thru (40)

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(41)	FOH 2nd Beam	7	2'-10"	Source 4 10deg 750w	Cool FT in 2	 G880	1/44
(42)	FOH 2nd Beam	5	9'-8"	Source 4 10deg 750w	Cool FT in 2	 G880	1/49
(43)	FOH 2nd Beam	3	13'-6"	Source 4 10deg 750w	Cool FT in 2	 G880	1/55
(44)	FOH 2nd Beam	1	17'-8"	Source 4 10deg 750w	Cool FT in 2	 G880	1/67
(45)	1st Electric US	27	-20'-6"	Source 4 36deg 575w	Cool ft in 3	 G880	1/124
(46)	1st Electric US	24	-14'-6"	Source 4 36deg 575w	Cool ft in 3	 G880	1/118
(47)	1st Electric US	20	-7'-9"	Source 4 36deg 575w	Cool ft in 3	 G880	1/108
(48)	1st Electric US	14	1'	Source 4 36deg 575w	Cool ft in 3	 G880	1/97
(49)	1st Electric US	9	9'-6"	Source 4 36deg 575w	Cool ft in 3	 G880	1/113
(50)	1st Electric US	5	17'	Source 4 36deg 575w	Cool ft in 3	 G880	1/121
(51)	1st Electric US	2	22'	Source 4 36deg 575w	Cool ft in 3	 G880	1/127
(61)	1A Elec LS# 2	3	-27'	Source 4 36deg 575w	SR HS in 1	 R362	1/200
	"	4	-33'	"	"	"	"
(62)	1st Electric DS	9	-17'	Source 4 36deg 575w	SR HS in 1	 R362	1/122
(63)	1st Electric DS	7	-7'	Source 4 36deg 575w	SR HS in 1	 R362	1/106
(64)	1st Electric DS	5	3'	Source 4 36deg 575w	SR HS in 1	 R362	1/101
(65)	1st Electric DS	3	13'	Source 4 36deg 575w	SR HS in 1	 R362	1/117

Justin Burns / Lightwright 6

(41) thru (65)

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(66)	1C Elec LS# 8	15	-33'	Source 4 36deg 575w	SR HS in 2	 R362	5/ 7
(67)	1C Elec LS# 8	14	-27'	Source 4 36deg 575w	SR HS in 2	 R362	5/ 8
(68)	1C Elec LS# 8	10	-7'	Source 4 36deg 575w	SR HS in 2	 R362	5/ 10
	"	13	-17'	"	"	"	"
(69)	1C Elec LS# 8	7	3'	Source 4 36deg 575w	SR HS in 2	 R362	5/ 5
(70)	1C Elec LS# 8	4	13'	Source 4 36deg 575w	SR HS in 2	 R362	5/ 6
(71)	2A Elec LS# 15	4	-33'	Source 4 36deg+6.25" Tophat 575w	SR HS in 3	 R362	1/ 198
(72)	2A Elec LS# 15	3	-27'	Source 4 36deg+6.25" Tophat 575w	SR HS in 3	 R362	1/ 196
(73)	2nd Electric US	7	-7'	Source 4 36deg+6.25" Tophat 575w	SR HS in 3	 R362	1/ 152
	"	9	-17'	"	"	"	"
(74)	2nd Electric US	4	3'	Source 4 36deg+6.25" Tophat 575w	SR HS in 3	 R362	1/ 137
(75)	2nd Electric US	2	13'	Source 4 36deg+6.25" Tophat 575w	SR HS in 3	 R362	1/ 149
(76)	2B Elec LS# 21	18	-33'	ETC Source4 50deg 750 750w	SR HS in 4	 R362	1/ 239
(77)	2B Elec LS# 21	9	9'	ETC Source4 50deg 750 750w	SR HS in 4	 R362	1/ 259
(81)	1st Electric DS	8	-13'	Source 4 36deg 575w	SL HS in 1	 R03	1/ 112
(82)	1st Electric DS	6	-3'	Source 4 36deg 575w	SL HS in 1	 R03	1/ 100
(83)	1st Electric DS	4	7'	Source 4 36deg 575w	SL HS in 1	 R03	1/ 109

Justin Burns / Lightwright 6

(66) thru (83)

The Magic Flute

Channel Hookup

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(84)	1st Electric DS	2	17'	Source 4 36deg 575w	SL HS in 1	 R03	1/ 125
(85)	1A Elec LS# 2	1	27'	Source 4 36deg 575w	SL HS in 1	 R03	1/ 187
	"	2	33'	"	"	"	"
(86)	1C Elec LS# 8	12	-13'	Source 4 36deg 575w	SL HS in 2	 R03	5/ 9
(87)	1C Elec LS# 8	9	-3'	Source 4 36deg 575w	SL HS in 2	 R03	5/ 3
(88)	1C Elec LS# 8	3	17'	Source 4 36deg 575w	SL HS in 2	 R03	5/ 2
	"	6	7'	"	"	"	"
(89)	1C Elec LS# 8	2	27'	Source 4 36deg 575w	SL HS in 2	 R03	5/ 1
(90)	1C Elec LS# 8	1	33'	Source 4 36deg 575w	SL HS in 2	 R03	5/ 4
(91)	2nd Electric US	8	-13'	Source 4 36deg+6.25" Tophat 575w	SL HS in 3	 R03	1/ 148
(92)	2nd Electric US	6	-3'	Source 4 36deg+6.25" Tophat 575w	SL HS in 3	 R03	1/ 140
(93)	2nd Electric US	1	17'	Source 4 36deg+6.25" Tophat 575w	SL HS in 3	 R03	1/ 151
	"	3	7'	"	"	"	"
(94)	2A Elec LS# 15	2	27'	Source 4 36deg+6.25" Tophat 575w	SL HS in 3	 R03	1/ 197
(95)	2A Elec LS# 15	1	33'	Source 4 36deg+6.25" Tophat 575w	SL HS in 3	 R03	1/ 195
(96)	2B Elec LS# 21	10	-9'	ETC Source4 50deg 750 750w	SL HS in 4	 R03	1/ 249
(97)	2B Elec LS# 21	1	33'	ETC Source4 50deg 750 750w	SL HS in 4	 R03	1/ 251
(101)	1st Electric US	26	-19'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 61

Justin Burns / Lightwright 6

(84) thru (101)

The Magic Flute

Channel Hookup

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(102)	1st Electric US	23	-12'-6"	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 56
(103)	1st Electric US	19	-6'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 51
(104)	1st Electric US	15	0'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 46
(105)	1st Electric US	11	6'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 41
(106)	1st Electric US	7	12'-6"	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 36
(107)	1st Electric US	4	19'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 1		2/ 31
(108)	2nd Electric DS	14	-20'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 2		2/ 371
(109)	2nd Electric DS	11	-12'	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 2		2/ 366
(110)	1C Elec LS# 8	11	-8'-6"	ETC ColorSource PAR Round+7.5" Tophat 90w	LED Downs in 2		2/ 306
(111)	2nd Electric DS	9	-6'	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 2		2/ 361
(112)	2nd Electric US	5	0'-6"	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 2		2/ 356
(113)	2nd Electric DS	7	6'	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 2		2/ 351
(114)	1C Elec LS# 8	5	8'-6"	ETC ColorSource PAR Round+7.5" Tophat 90w	LED Downs in 2		2/ 301
(115)	2nd Electric DS	5	13'	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 2		2/ 346
(116)	2nd Electric DS	2	20'	ETC ColorSource PAR Narrow Round+7.5" Tophat 90w	LED Downs in 2		2/ 341
(117)	2B Elec LS# 21	15	-19'-11"	ETC ColorSource PAR Round+7.5" Tophat 90w	LED Downs in 3		2/ 451
(118)	2B Elec LS# 21	11	-12'-11"	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 3		2/ 431

Justin Burns / Lightwright 6

(102) thru (118)

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(119)	2B Elec LS# 21	8	13'-1"	ETC ColorSource PAR Round+7.5" Barndoor 90w	LED Downs in 3		2/ 426
(120)	2B Elec LS# 21	4	20'-1"	ETC ColorSource PAR Round+7.5" Tophat 90w	LED Downs in 3		2/ 411
(151)	2nd Electric DS	13	-19'	S4 PAR MFL 575w	Back in 1	L200 + R132	1/ 144
	"	15	-23'	"	"	"	"
(152)	2nd Electric DS	10	-8'	S4 PAR MFL+7.5" Barndoor 575w	Back in 1	L200 + R132	1/ 146
	"	12	-14'	S4 PAR MFL 575w	"	"	"
(153)	2nd Electric DS	4	14'	S4 PAR MFL 575w	Back in 1	L200 + R132	1/ 147
	"	6	7'	S4 PAR MFL+7.5" Barndoor 575w	"	"	"
(154)	2nd Electric DS	1	23'	S4 PAR MFL 575w	Back in 1	L200 + R132	1/ 139
	"	3	19'	"	"	"	"
(155)	2B Elec LS# 21	16	-22'-11"	S4 PAR MFL+7.5" Barndoor 575w	Back in 2	L200 + R132	1/ 247
	"	17	-25'-11"	S4 PAR MFL 575w	"	"	"
(156)	2B Elec LS# 21	14	-18'-11"	S4 PAR MFL+7.5" Barndoor 575w	Back in 2	L200 + R132	1/ 191
(157)	2B Elec LS# 21	12	-13'-11"	S4 PAR MFL+7.5" Barndoor 575w	Back in 2	L200 + R132	1/ 241
(158)	2B Elec LS# 21	7	14'-1"	S4 PAR MFL+7.5" Barndoor 575w	Back in 2	L200 + R132	1/ 245
(159)	2B Elec LS# 21	5	19'-1"	S4 PAR MFL+7.5" Barndoor 575w	Back in 2	L200 + R132	1/ 237
(160)	2B Elec LS# 21	2	26'-1"	S4 PAR MFL 575w	Back in 2	L200 + R132	1/ 193
	"	3	23'-1"	S4 PAR MFL+7.5" Barndoor 575w	"	"	"

Justin Burns / Lightwright 6

(119) thru (160)

The Magic Flute

Channel Hookup

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4/17/19

The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(161)	3rd Electric DS	22	-20'	S4 PAR MFL 575w	Back in 3	 L200 + R132	1/184
	"	26	-24'	"	"	"	"
(162)	3rd Electric DS	17	-14'	S4 PAR MFL 575w	Back in 3	 L200 + R132	1/170
(163)	3rd Electric DS	10	14'	S4 PAR MFL 575w	Back in 3	 L200 + R132	1/163
(164)	3rd Electric DS	1	24'	S4 PAR MFL 575w	Back in 3	 L200 + R132	1/173
	"	5	20'	"	"	"	"
(201)	SR Boom 1	3	121'-5"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/31
(202)	SR Boom 1	2	121'-5"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/11
(203)	SR Boom 1	1	121'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/1
(204)	SR Boom 2	3	124'-11"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/61
(205)	SR Boom 2	2	124'-11"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/51
(206)	SR Boom 2	1	124'-11"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/41
(207)	SR Boom 3	3	129'	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/91
(208)	SR Boom 3	2	129'	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/81
(209)	SR Boom 3	1	129'	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/71
(210)	SR Boom 4	3	132'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/121
(211)	SR Boom 4	2	132'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/111

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(161) thru (211)










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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(212)	SR Boom 4	1	132'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	4/ 101
(221)	SL Boom 1	3	93'-5"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 21
(222)	SL Boom 1	2	93'-5"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 11
(223)	SL Boom 1	1	93'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 1
(224)	SL Boom 2	3	97'-7"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 91
(225)	SL Boom 2	2	97'-7"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 81
(226)	SL Boom 2	1	97'-7"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 71
(227)	SL Boom 3	3	101'-9"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 331
(228)	SL Boom 3	2	101'-9"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 321
(229)	SL Boom 3	1	101'-9"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 311
(230)	SL Boom 4	3	105'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 401
(231)	SL Boom 4	2	105'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 391
(232)	SL Boom 4	1	105'-6"	Sixpar 100+30 deg. lens 89w	LED Low Side	 R104? V?	2/ 381
(241)	SR Boom 1	1a	120'-6"	Source 4 36deg	Warm Low >	 R08 + R132	1/ 136
	"	3a	"	"	"	"	"
(242)	SR Boom 2	1a	124'	Source 4 36deg	Warm Low >	 R08 + R132	1/ 190
	"	3a	"	"	"	"	"

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(212) thru (242)










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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(243)	SR Boom 3	1a	128'-1"	Source 4 36deg	Warm Low >	 R08 + R132	1/ 156
	"	3a	"	"	"	"	"
(244)	SR Boom 4	1a	131'-6"	Source 4 36deg	Warm Low >	 R08 + R132	1/ 242
	"	3a	"	"	"	"	"
(245)	SL Boom 1	1a	92'-6"	Source 4 36deg	Warm Low <	 G360 + R132	1/ 133
	"	3a	"	"	"	"	"
(246)	SL Boom 2	1a	96'-8"	Source 4 36deg	Warm Low <	 G360 + R132	1/ 199
	"	3a	"	"	"	"	"
(247)	SL Boom 3	1a	100'-10"	Source 4 36deg	Warm Low <	 G360 + R132	1/ 157
	"	3a	"	"	"	"	"
(248)	SL Boom 4	1a	104'-7"	Source 4 36deg	Warm Low <	 G360 + R132	3/ 501
	"	3a	"	"	"	"	"
(251)	SR Boom 1	1b	122'-4"	Source 4 36deg	Cool Low >	 G842 + R132	1/ 130
	"	3b	"	"	"	"	"
(252)	SR Boom 2	1b	125'-9"	Source 4 36deg	Cool Low >	 G842 + R132	1/ 188
	"	3b	"	"	"	"	"
(253)	SR Boom 3	1b	129'-10"	Source 4 36deg	Cool Low >	 G842 + R132	1/ 154
	"	3b	"	"	"	"	"
(254)	SR Boom 4	1b	133'-4"	Source 4 36deg	Cool Low >	 G842 + R132	1/ 238
	"	3b	"	"	"	"	"

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(243) thru (254)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(255)	SL Boom 1	1b	94'-4"	Source 4 36deg	Cool Low <	 R65 + R132	1/ 135
	"	3b	"	"	"	"	"
(256)	SL Boom 2	1b	98'-5"	Source 4 36deg	Cool Low <	 R65 + R132	1/ 185
	"	3b	"	"	"	"	"
(257)	SL Boom 3	1b	102'-7"	Source 4 36deg	Cool Low <	 R65 + R132	1/ 155
	"	3b	"	"	"	"	"
(258)	SL Boom 4	1b	106'-4"	Source 4 36deg	Cool Low <	 R65 + R132	3/ 502
	"	3b	"	"	"	"	"
(261)	SR Boom 1	2b	122'-4"	ETC Source4 50deg 750 750w	Linear Temp >	  N/C, T: R77216	1/ 128
(262)	SR Boom 2	2b	125'-9"	ETC Source4 50deg 750 750w	Linear Temp >	  N/C, T: R77216	1/ 192
(263)	SR Boom 3	2b	129'-10"	ETC Source4 50deg 750 750w	Linear Temp >	  N/C, T: R77216	1/ 158
(264)	SR Boom 4	2b	133'-4"	ETC Source4 50deg 750 750w	Linear Temp >	  N/C, T: R77216	1/ 240
(265)	SL Boom 1	2b	94'-4"	ETC Source4 50deg 750 750w	Linear Temp <	  N/C, T: R77216	1/ 131
(266)	SL Boom 2	2b	98'-5"	ETC Source4 50deg 750 750w	Linear Temp <	  N/C, T: R77216	1/ 189
(267)	SL Boom 3	2b	102'-7"	ETC Source4 50deg 750 750w	Linear Temp <	  N/C, T: R77216	1/ 153
(268)	SL Boom 4	2b	106'-4"	ETC Source4 50deg 750 750w	Linear Temp <	  N/C, T: R77216	3/ 503
(271)	SR Boom 1	2a	120'-6"	Source 4 36deg	Organic Temp >	  L203, T: R77735	1/ 132
(272)	SR Boom 2	2a	124'	Source 4 36deg	Organic Temp >	  L203, T: R77735	1/ 194

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(255) thru (272)











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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(273)	SR Boom 3	2a	128'-1"	Source 4 36deg	Organic Temp >	 L203, T: R77735	1/ 160
(274)	SR Boom 4	2a	131'-6"	Source 4 36deg	Organic Temp >	 L203, T: R77735	1/ 244
(275)	SL Boom 1	2a	92'-6"	Source 4 36deg	Organic Temp <	 L203, T: R77735	1/ 129
(276)	SL Boom 2	2a	96'-8"	Source 4 36deg	Organic Temp <	 L203, T: R77735	1/ 260
(277)	SL Boom 3	2a	100'-10"	Source 4 36deg	Organic Temp <	 L203, T: R77735	1/ 159
(278)	SL Boom 4	2a	104'-7"	Source 4 36deg	Organic Temp <	 L203, T: R77735	3/ 504
(281)	SR Port	12	-32'-11"	Source 4 36deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 39
(282)	SR Port	11	-31'	Source 4 36deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 37
(283)	SR Port	10	-32'-11"	Source 4 36deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 35
(284)	SR Port	9	-31'	Source 4 36deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 33
(285)	SR Port	8	-32'-10"	Source 4 26deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 31
(286)	SR Port	7	-30'-11"	Source 4 26deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 29
(287)	SR Port	6	-32'-11"	Source 4 26deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 27
(288)	SR Port	5	-31'	Source 4 26deg+6.25" Tophat 575w	SR Box Boom	 R316, T:G622	1/ 25
(289)	1st Electric DS	10	-24'-6"	ETC Source4 50deg 750 750w	SR Box Boom	 R316, T:G622	1/ 134
(291)	SL Port	12	32'-11"	Source 4 36deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 40

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(273) thru (291)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(292)	SL Port	11	30'-11"	Source 4 36deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 38
(293)	SL Port	10	32'-11"	Source 4 36deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 36
(294)	SL Port	9	31'	Source 4 36deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 34
(295)	SL Port	8	32'-10"	Source 4 26deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 32
(296)	SL Port	7	30'-11"	Source 4 26deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 30
(297)	SL Port	6	32'-11"	Source 4 26deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 28
(298)	SL Port	5	31'	Source 4 26deg+6.25" Tophat 575w	SL Box Boom	 R58, T: R77805	1/ 26
(299)	1st Electric DS	1	24'-6"	ETC Source4 50deg 750 750w	SL Box Boom	 R58, T: R77805	1/ 107
(301)	1B Elec LS# 5	13	-14'	Sixpar 100+7.5" Tophat 89w	Scrim Color	 R104	2/ 291
(302)	1B Elec LS# 5	10	-7'	Sixpar 100+7.5" Tophat 89w	Scrim Color	 R104	2/ 241
(303)	1B Elec LS# 5	6	7'	Sixpar 100+7.5" Tophat 89w	Scrim Color	 R104	2/ 151
(304)	1B Elec LS# 5	3	0'-1"	Sixpar 100+7.5" Tophat 89w	Scrim Color	 R104	2/ 101
(305)	1B Elec LS# 5	1	26'	Source 4 26deg 575w	Scrim Cool Streaks	 R73, T: R77728	5/ 12
	"	2	24'	"	"	"	"
	"	14	-24'	"	"	"	"
	"	15	-26'	"	"	"	"

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(292) thru (305)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(306)	1B Elec LS# 5	5	8'-6"	Source 4 26deg 575w	Scrim Warm Bursts	 R18, T: R78084	5/ 11
	"	7	5'-6"	"	"	"	"
	"	9	-5'-6"	"	"	"	"
	"	11	-8'-6"	"	"	"	"
(311)	Set		108'-2"	Sixpar 100 89w	SR Column Bottom		3/ 13 1
(312)	Set		107'-11"	Sixpar 100 89w	SR Column Top		3/ 11 1
(313)	2B Elec LS# 21	13	-15'-11"	Sixpar 100+7.5" Tophat 89w	SR Column Back		2/ 44 1
(321)	Set		116'-5"	Sixpar 100 89w	SL Column Bottom		3/ 12 1
(322)	Set		116'-8"	Sixpar 100 89w	SL Column Top		3/ 10 1
(323)	2B Elec LS# 21	6	16'-1"	Sixpar 100+7.5" Tophat 89w	SL Column Back		2/ 41 6
(331)	1C Elec LS# 8	8	0'	Etc Source 4 LED 36° 140w	Steps Top/Back	 R132	2/ 461
(341)	1B Elec LS# 5	3a	0'	Sixpar 100+7.5" Tophat 89w	CS UV		2/ 495
(342)	1B Elec LS# 5	4a	0'	Sixpar 100+7.5" Tophat 89w	CS UV		2/ 503
(351)	1st Electric US	22	-11'-6"	ETC Source4 50deg 750 750w	SR Door Color	 R08	1/ 116
(352)	1st Electric US	17	-3'-6"	ETC Source4 50deg 750 750w	Center Door Color	 R08	1/ 102
(353)	1st Electric US	12	4'-6"	ETC Source4 50deg 750 750w	SL Door Color	 R08	1/ 103
(361)	1st Electric US	18	-4'-6"	ETC Source4 50deg 750 750w	SR Door Texture	 L201, T:G368	1/ 104

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(306) thru (361)



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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(362)	1st Electric US	13	3'-6"	ETC Source4 50deg 750 750w	Center Door Texture	 L201, T:G368	1/ 99
(363)	1st Electric US	8	11'-6"	ETC Source4 50deg 750 750w	SL Door Texture	 L201, T:G368	1/ 115
(371)	2nd Electric DS	8	0'-6"	ETC Source4 50deg 750+6.25" Tophat 750w	Center Door Back	 N/C	1/ 141
(380)	House		0'		House aisles		1/ 272
(381)	SR Port	4	-33'	Source 4 19deg 575w	Aisle	 TBD	1/ 20
(382)	SR Port	2	-32'-11"	Source 4 19deg 575w	Aisle	 TBD	1/ 22
(383)	SL Port	4	33'	Source 4 19deg 575w	Aisle	 TBD	1/ 23
(384)	SL Port	2	32'-11"	Source 4 19deg 575w	Aisle	 TBD	1/ 19
(401)	Set		6'-1"	LED Tape RGBW	led tape step 1		3/ 1
(402)	Set		5'-9"	LED Tape RGBW	led step 2		3/ 5
(403)	Set		5'-4"	LED Tape RGBW	led step 3		3/ 9
(404)	Set		4'-11"	LED Tape RGBW	led step 4		3/ 13
(411)	Set		-5'-5"	LED Tape RGBW	led tape platform SR		3/ 17
(412)	Set		4'-6"	LED Tape RGBW	led tape platform SL		3/ 21
(451)	LS# 30		-4'-6"	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 351
(452)	LS# 30		4'-7"	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 352

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(362) thru (452)



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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(453)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 353
(454)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 354
(455)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 355
(456)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 356
(457)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 357
(458)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SR STAR DROP		3/ 358
(461)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 301
(462)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 302
(463)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 303
(464)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 304
(465)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 305
(466)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 306
(467)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 307
(468)	LS# 30		0'	ROSEBRAND SHOWLED STAR DROP	SL STAR DROP		3/ 308
(501)	3rd Electric DS	25	-22'-10"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 18 2
(502)	3rd Electric DS	23	-21'	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 8
	"	24	-21'-11"	"	"	"	"

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(453) thru (502)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(504)	3rd Electric DS	21	-18'-4"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 4
(505)	3rd Electric DS	20	-17'-6"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 2
(506)	3rd Electric DS	18	-15'-6"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 6
	"	19	-16'-7"	"	"	"	"
(508)	3rd Electric DS	16	-12'-10"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 16 8
(509)	3rd Electric DS	15	-11'-7"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 16 6
(510)	3rd Electric DS	12	11'-7"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 18 1
(511)	3rd Electric DS	11	12'-10"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 18 3
(512)	3rd Electric DS	8	16'-7"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 5
	"	9	15'-6"	"	"	"	"
(514)	3rd Electric DS	7	17'-6"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 16 5
(515)	3rd Electric DS	6	18'-4"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 7
(516)	3rd Electric DS	3	21'-11"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 17 1
	"	4	21'	"	"	"	"
(518)	3rd Electric DS	2	22'-10"	Altman PAR 64 MFL 1kW	Act 2 Finale Backs	 R16	1/ 16 7
(551)	3rd Electric DS	13	6'	Altman PAR 64 NSP 1kW	Sarastro enters	 R16	1/ 161
	"	14	-6'	"	"	"	"

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(504) thru (551)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(651)	FOH 3rd Beam	18	-2'-5"	Source 4 5deg 575w	FOH CYA	<input type="radio"/> TBD	1/ 87
(652)	FOH 3rd Beam	1	4'-11"	Source 4 5deg 575w	FOH CYA	<input type="radio"/> TBD	1/ 82
(653)	FOH 3rd Beam	9	22'-8"	Source 4 10deg 750w	FOH CYA	<input type="radio"/> TBD	1/ 75
(654)	FOH 3rd Beam	8	23'-8"	Source 4 10deg 750w	FOH CYA	<input type="radio"/> TBD	1/ 77
(655)	FOH 2nd Beam		24'-8"	Source 4 10deg 750w	FOH CYA	<input type="radio"/> TBD	1/ 69
(656)	FOH 2nd Beam		25'-8"	Source 4 10deg 750w	FOH CYA	<input type="radio"/> TBD	1/ 71
(801)	1B Elec LS# 5	12	-12'	Clay Paky Alpha Spot 700 1.2kW	Mover 1/4 UR	<input type="radio"/> CYM	2/ 251
(802)	1B Elec LS# 5	4	12'	Clay Paky Alpha Spot 700 1.2kW	Mover 1/4 UL	<input type="radio"/> CYM	2/ 111
(811)	1B Elec LS# 5	8	0'	High End ShapeShifter W1 700w	Mover DSC	<input type="radio"/> LED W+ UV	2/ 161
(815)	3A Elec LS# 31	1	0'	High End ShapeShifter C1 700w	Mover USC/ Queen Enters	<input type="radio"/> LED RGB+UV	3/ 40 1
(901)	FOH 1st Beam	1	2'-10"	Source 4 19deg 575w	Conductor Special	<input type="radio"/> N/C	1/ 6
	"	2	-3'-8"	"	"	"	1/ 3
(951)	Deck		-31'-11"	Radiance Hazer	SR Hazer		4/ 39
(952)	Deck		31'-11"	Radiance Hazer	SL Hazer		4/ 466
(990)	1st Electric DS		0'	PAR 64 WFL	DS WORKS		1/ 105
	"		"	"	"		1/ 114

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(651) thru (990)

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The Magic Flute load in.lw6

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(991)	3rd Electric DS		0'	PAR 64 WFL	US WORKS		1/ 169
	"		"	"	"		1/ 164
	"		"	"	"		1/ 162
(999)	SL Port	1	31'	Source 4 19deg 575w	Curtian Warmer	HOUSE	1/ 17
	"	3	31'-1"	"	"	"	1/ 21
	SR Port	1	-31'	"	Curtain Warmer	"	1/ 24
	"	3	-31'-1"	"	"	"	1/ 18
(1000)	House		0'		House		1/ 279
	"		"		"		1/ 278
	"		"		"		1/ 277
	"		"		"		1/ 276
	"		"		"		1/ 275
	"		"		"		1/ 274
	"		"		"		1/ 273

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The Magic Flute load in.lw6

LETTERED Channel

Channel	Position	U#	XCoord	Type & Acc & Load	Purp	Clr & Gbo	Ad
(Na)	Back of House Spot Booth	1	6'-6"	Strong Xenon Super Trouper (Long Throw) 1.6kW	Follows pot		
	"	2	0'	"	"		
	"	3	-6'-6"	"	"		

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(Na)

Appendix 5: Cue Sheet

LD: Justin Burns
Creative Arts Center: Clay Theatre
West Virginia University

The Magic Flute LX Cue Sheet

1/31/2019

Cue #	Music # (video)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
1		3	5 to house open	3						House Preset
2			SM call	3						House to half
3			end of curtain speech	3						BO
5	O		1/1	15						start overture video lighting
6			3/4	10						
7			<i>allegro</i>	3						
8		4	15/	3						
9		5	31/3	3						
10		6	<i>allegro</i>	8						
11			<i>piano</i>	10						
12		7	<i>forte</i>	3						
13		9	13	6						
14			<i>ff</i>	3						
15			end of overture	3						blackout?
16	1	10	1/1	3						fog and scary, rough and rocky
17		10	Tam "O help"	3						add light DSL wing
spot 1			w/ 17	3	Tamino	3	1/2			
18		11	Ladies enter	3						mover on Tam SL, and snake SR
spot 1			w/ 18	3	1st lady	2	1/2			
spot 2			w/ 18	3	2nd lady	2	1/2			
spot 3			w/ 18	3	3rd lady	2	1/2			
19		13		3						expand ds
20		14		3						dsr and dsl
21		15		3						ds all

SPOT FRAMES: R33/R51/R55/R03/L201/R359
All spots have R132 permanently

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
22		16		3						
23				3						x to sr
24		17		3						
25		19		3						
26		21		3						
27			end of song	3						
Spot 1			w/27	3				Out		
Spot 2			w/27	3				Out		
Spot 3			w/27	3				Out		
Spot 2			waking up	3	Tamino			1/2		
28		22		3						
Spot 1			w/ 28	3	Papageno	4		full		
29				3						
30				3						
31	scene	23		3						
spot 1				3				1/2		
32		24		3						
33				3						
34		25		3						
35	3			25						
spot 1				3	PG			out		
spot 2				3	Tm	2		full		
36		26		6						
37	scene	27		3						restore

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
38		28	C	0						
38.3			D	0						
38.5			E	0						
38.7			F	0						
39	4		G	0						LAST
spot 2			w/39	0				out		
spot 1			queen visible	0	Queen	1	full	full		
40				3						SCREEN IN
41		30		3						
42		31		3						
43		32		3						
44				5						
spot 1			W/ 44	3				out		
45	5	33		5						queen colors
spot 1			w/45	3	TM	2	full			
spot 2			w/45	3	PG	2	full			
46		34		3						
spot 3			w/46	3	3 ladies	3	trio			
47		35		0						
48		37		4						
49		39		3						
50		40		3						
51		42		3						
52		43		3						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
53		44		3						
Spot 1				3			1/2			
Spot 2				3			1/2			
54		46		6						
Spot 1				3				out		
Spot 2				3				Out		
Spot 3				3				Out		
55	SCENE		OFFSTAGE LAUGHTER	1						
56				3						
57		47		3						
Spot 1			w/57	3	Mono	5				
Spot 2			w/57	3	Pam	3				
58				3						
59		48		3						
Spots				3				out		
60				3						
spot 3			w/60	3	pg	2		full		
61		49		3						
spot 1			w/61	3	mono	2		full		
62				3						
Spots			w/62	3				out		
63		50		3						
spot 1			w/63	3	pg	1		1/2		
spot 2			w/63	3	Pam	1		1/2		

Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
64	7	51		15						
Spots			w/64	3				full		
65		52		8						
66		53		10						
67				2						
spot 1			w/67	3				out		
spot 2			w/67	3				out		
spot 3			tamino enters	3	Tm	2		1/2		
67.5	8			3						
68		55		3						
69		57		1.5						
70				1.5						
71				3						
spot 1			enters	3	priest	2	full	1/2		
72		61		3						
spot 1			exit	3			out			
73				3						
74				8						
75		62		6						
76				3						
77		63		25						DISTANT TEMPLE WITH SPIRITS
78		64		3						
79				3						
80				3						
81				3						

Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
82				3						
83				3						
84		65		8						
85				6						
spot 3			w/85	3				out		
Spot 1		66	enters	3	pam	1		full		
Spot 2			enters	3	pg	1		full		
86		68		3						
spot 3			enters	3	mono	5		full		
87		69		6						
88				3						
89		70		0						
spot 3			exit	3				out		
90				0						
91		71		1						
92		72		6						
93				1						
94		73		3						
95				3						
96		74		3						
spot 3				3	sara	4		full		
97		75		3						
98		76		3						
99		77		6						
100		78		3						
101		79		6						
102				2						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
103		80		3						
104		81		3						
105				4						lose fronts, main rag in
spot 1			w/105	3				out		
Spot 2			w/105	3				out		
spot 3			w/105	3				out		
106	INT			0						house up
107		82		3						house to 1/2
108				3						BO
109	9			8						VIDEO DIMENSION
110				8						
111				5						
112		83		3						
113				3						
114				3						
115				3						
116				3						
117				3						
118				3						
119				3						
120	10			15						
spot 2				3	sara	4		full		
121		84		3						
122				3						
123				3						
124	19	84-1		3						
Spot 1			w/124	3	pam	2				

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
125		84-2		3						
126		84-4		3						
127				3						
128		84-5		3						
129	scene			3						
spot 1			w/129	3				out		
Spot 2			w/129	3				out		
spot 1			enters	3	pg	5	head	1/2		
Spot 2			enters	3	tm	5	head	1/2		
130		85	I	0						THUNDERS
131			J	0						
132			K	0						
133				0						
134				0						
135				0						
136	11	86		0						
spot 1			w/136	3	PG			full		
Spot 2			w/136	3	TM			full		
137				3						
138				3						
139				3						
140				3						
141	12	87		3						QUEEN
142		93		3						
143		95		6						LIGHTNING
144				3						
145	scene			0						STOP
146		96		3						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
Spot 2				3	TM			out		
147				12/8						
Spot 1				3	PG			out		
148	13	97		3						
spot 3			w/148	3	mono	5		full		
149		98		3						
Spot 1			w/149	3	queen	1		full		
spot 2			she wakes up	3	pam	1		full		
150		99		3						
151		100		3						
152				3						
153		101		10						
154				3						
155		102		3						
156			N	0						THUNDERS
Spot 1			EXIT	3				out		
spot 2			EXIT	3				out		
157	SCENE	103	SCENE	3						
158				3						
159	15			3						
Spot 1				3	sara	4	1/2	full		
Spot 2				3	pam	1	1/2	full		
160		104		3						
161	scene			4						
spot 1				3				out		
Spot 2				3				out		
spot 1			enters	3	tm	5	head	1/2		

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
Spot 2			enters	3	pg	5	head	1/2		
162		105		3						
163				3						
164				3						
165				6						
166				0						
167	16	106		3						
spot 1			w/167	3	tm			full		
Spot 2			w/167	3	pg			full		
168				3						
169	scene	108		3						
170				15						
171				3						
Spot 1			w/ 171	3	tm		1/2	full		
Spot 2			w/ 171	3	pg		1/2	full		
spot 3			w/ 171	3	pam	1	1/2	full		
172	17			30						
spot 3				3	pam			1/2		
173		110		3						
spot 3			w/173	3	pam			out		
174				3						
175			R	3						
176			FLUTE PLAYS	18						
176.5				3						RESTORE
177				3						TRUMPETS
178	18	111		3						
179	scene	112		3						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
spot 3				3	sara	4	full	full		
180				3						
Spot 1				3				Out		
spot 2				3				OUT		
181		117	S	0						CSL WING THUNDER
182			T	0						CSR THUNDER WING
183				3						
184				3						3 IN JUDGEMENT PG
185	20	118		5						
spot 2				3	pg	1	1/2	full		
186		119		6						
187		120		6						
188		121		6						
189		122		6						
190				6						
191		123		8						
192	scene			5/8						
spot 2				3	pg			out		
193				0						
194				4						
195				3						
196	21	124		3						
197		125		4/6						
198		126		3						
Spot 1				3	PAM	2	1/2	Full		
199		128		3						
200		131		3						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
201		132		3						
202		133		3						
Spot 1				3				Out		
203		134		3						
204		135		10						
Spot 2				3	TAM	3	1/2	Full		
205				3						
206		136		12						
spot 1				3	PAM	3	1/2	Full		
207		138		6						
208		140		6						
209		141		6						
210		142		4						
211				3						
212		143		3						
213				1						
214		144		3						
spot 1				3				Out		
Spot 2				3				Out		
215		145		3						
spot 3				3	PG	1		Full		
216		148		3						
217		149		3						
218		150		10						
219		151		3						
220		152		3						
221		153		3						

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Cue #	Music # (vid eo)	Page #	Line/Action (Measure/Beat)	Time	Pick Up	Frame	Iris	Int.	Fade	Description
222		155		0						
spot 1				3	PGA	1		full		
223		156		3						
224		158		5						
225				4.5						
226		160		3						
227		162		3						
spot 1				3				out		
Spot 2				3				out		
228				3						
229		162		0						
230		163		3						
230.5		164		3						
231		165		3						
232				3						
233		167		2						
234				3						BO
235				2						Curtain Call
236				3						Fronts out, rag in
237				3						House up/exit

Appendix 6: Final Lighting Budget

Lighting Budget

THE MAGIC FLUTE

Prepared by:
Justin Burns

Item	Description	Vendor	Cost
Vincent Rental Package	36 Elation 6PAR LEDs/Cable Lot	Vincent Lighting Systems (Pitt)	\$1,760
LED practicals	2 BA9 LEDs/wiring supplies for Monostatos (include spare)	Superbrite LEDs/Stock	\$ 19.27
LED Tape/control/PSU	6 channels; 7 rolls	Superbrite LEDs/Stock	\$ -
Gel	Split gel order with WVPT	Stock/Vincent Lighting Systems (Pitt)	\$ 93
Scenic unit Mounting Hardware	See Scenic drawings for details	Stock	\$ -
		TOTAL	\$1,873

BUDGET	\$2,000
SPENT	\$1,873
REMAINING	\$127